FREUD AND LITERATURE
Course Outline and Itinerary

PREAMBLE

Sigmund Freud’s epochal oeuvre both itself largely stems from literature, and has had an incalculable influence on our understanding of literature and culture, as on their creation. This course will examine both the fundamental discoveries and writings of Freund and locate them in their relationship to literature, be it of the Vienna of his time (Schnitzler, Zweig), some of the canonical works of German Romanticism and modernism (ETA Hoffmann, Franz Kafka, Thomas Mann) or to the works of world literature (Sophocles, Shakespeare, Conan Doyle) This course is given in English.

FORMAT
This course is in a lecture format and in a blend of fixed and flexible presentation. The lectures will be made available in audio format on the day they are scheduled to be given with the possibility for the subsequent submission of questions and comments by the class. The lectures and discussions will be recorded, sent to the students as audio files and available in their entirety on mycourses.

SELF-PRESENTATION (Selbstdarstellung)
I do not as a general rule mediatize myself, and for reasons of deeply held religious and philosophical conviction regard the generation of the simulacra of living human presence though Skype or Zoom as idolatrous and highly problematic. Students who nonetheless wish to get some idea of what I look and talk like may Google: Paul Peters Heine Orient. I studied German literature at the Free University of Berlin and my main areas of interest are Heinrich Heine, Franz Kafka, Bertolt Brecht, Paul Celan, postwar literature, Georg Büchner, the German Lied and Romanticism. In terms of my overall approach to literature and culture, I am most indebted, though not exclusively so, to the positions of Walter Benjamin and Theodor Adorno.

Similarly, if each student could email me a brief three sentence statement on their background and general academic interests, as well as their particular interest in this course, this would help me greatly in associating a person with a face.
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Enlightenment at the brink
Goethe: “Erlkönig”

I Introduction
Inspiration, Rival, Muse and Double - Freud’s Agon with Literature
Freud I - “An autobiographical Study” (Selbstdarstellung) FR 3-41;
“Creative Writers and Day-Dreaming” FR 436-442
Civilization at the Precipice of Desire - libidinizied readings from Odysseus
to the Lorelei

II From Berggasse to Baker Street - Solving the Mystery and Standing
down the Beast
Arthur Conan Doyle: The Hound of the Baskervilles
Freud II - “Repression”, “The Unconscious”, “Two Principles of Mental
Functioning” “The Ego and the Id” FR 568-584; 301-306; 594-626
FILM - “The Hound of the Baskervilles”

III Vienna under the Sign of Eros
Underworlds of desire
Arthur Schnitzler: La Ronde
Stefan Zweig, Eros Mautinus
Freud IV: Letter to Schnitzler, theories of sexuality FR 387-400

IV Primal Scenes - Hysteria and the night sides of respectability
Arthur Schnitzler, Fraulein Else
Freud: “Katherina” FR 78-86
Dora and other Narratives of Femininity FR 172-239; 378-387

V Sophocles and Oedipus - the Freudian Hero
Sophocles: Oedipus the King
Jean-Pierre Vernant: “Oedipus without Complexes” (course pack)
Freud III - “The Interpretation of Dreams” (course pack) FR 116; 509-513

VI Hamlet - Crown Prince of Psychanalysis?
William Shakespeare: Hamlet
Ernest Jones: “Hamlet and Oedipus” (course pack)

VII Romanticism, the Uncanny and the Divided Self
“The mysterious path leads inward... “ (Novalis)
ETA Hoffmann: The Sandman
Freud V - “The Uncanny” (coursepack)
VIII Post-Freudian Literature I - Franz Kafka “Freud, of course...”
Franz Kafka: The Judgement, The Metamorphosis

Freud VII - “On Dreams” FR 142-172
Freud, “Family Romances” FR 297-300; “Instincts and their Vicissitudes” FR 562-568
“Dostoyevsky and Parricide” (coursepack)
Hesiod - Saturn and Chronos

IX Post-Freudian Literature II - Thomas Mann
Thomas Mann: Death in Venice

Freud VI - “Beyond the Pleasure Principle”; “Civilization and its Discontents” FR:
FILM- Luchino Visconti “Death in Venice”

X Memo to Freud - Beyond Eros and Thanatos
Freud’s forgotten Aria and Schnitzler’s Dream Story as phantasy of the political unconscious

XI Wrath of the Furies: from Aeschylus to Kafka’s Court
Splendour and Misery of Literature and Psychoanalysis
Franz Kafka: The Trial
Aeschylus: The Orestian Trilogy
The Trial as novel of sexual terror; the Orestie as the Return of the Repressed
Faust II Chorus Mysticus and the Center of the Universe

TEXTS:
FREUD: The Freud Reader
NB. A course pack with all the additional Freud texts and the essays by Ernest Jones and Jean-Pierre Vernant will also be available shortly
Arthur Conan Doyle: The Hound of the Baskervilles
Sophocles: Oedipus Rex
William Shakespeare: Hamlet
Arthur Schnitzler: La Ronde, Dream Story, Fraulein Else
ETA Hoffmann: Stories (“The Sandman”)
Thomas Mann: Stories
Franz Kafka: Stories

The books will be available from the bookstore for curbside pickup or delivery by post. The course pack will be available digitally. Additional materials will be emailed to you.

EVALUATION
Two Papers
(ca 8 pages) 50 (25% each)
takehome 40
Participation 10

Co-Ordinates:
Prof Paul Peters, 481-688 Sherbrooke West
Tel 514 561 7756 (available office hours only)
email: paul.peters @ mcgill.ca
(Virtual) Office hours: Tuesday 10-11:30 (available for calls and messaging)

LEGAL STUFF (but important)

**Language of Submission:**
“Students in this course have the right to submit in English or in French any written work that is to be graded.”
“ Chaque étudiant(e) a le droit de soumettre en français ou en anglais tout travail écrit devant être noté ».
The language of instruction this course is English. Written work may be submitted in English, French, or German.

**Academic Integrity:**
McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct
and Disciplinary Procedures” (see McGill’s guide to academic honesty for more information).

**Extraordinary Circumstances Statement**
In the event of extraordinary circumstances beyond the University’s and instructor’s control, the content and/or evaluation scheme in this course is subject to change.
COMMENT: There can be in my view no substitute for the direct personal interaction of living and present human beings in the educational process, and this course is not going to pretend to be such a substitute. I will however do my best as instructor to provide a positive educational experience and environment.

**Copyright of lectures and personal image and utterance Statement**
© All Instructor-generated course materials (e.g., handouts, notes, summaries, exam questions) are protected by law and may not be copied or distributed in any form or in any medium without explicit permission of the instructor. All lectures and lecture materials remain the instructor’s intellectual property and are governed by copyright. As such, you may use these only for your own learning (and research, with proper referencing/citation) ends. You are not permitted to disseminate or share these materials other than in the context of the course; doing so may violate the instructor’s intellectual property rights and could be cause for disciplinary action.
Similarly, you as students have an inalienable human and legal right to control over your own image and utterance, and that these not be medially disseminated without your prior and express consent. To ensure this, NO recordings will be made of classroom discussions or student class presentations in this course.

**Lecture/Conference/Seminar Recording Statement**
By enrolling in a remote course, you accept that fixed sessions will be recorded. You must consent to being recorded if you are attending a lecture or participating in a component of a course that is being recorded. You will be notified through a “pop-up” box in Zoom if a lecture or portion of a class is being recorded. If you are not comfortable being in a class that is recorded, you may decide to not take part by logging off Zoom. Students who log off will be able to later watch the video recording in MyCourses. However, due to the lecture format of this course and the legal and ethical problematic of the reproduction of your utterance and image, it should be pointed out that there will in fact be no Zoom discussion in this course, but we will address the discussion aspect differently.

**Netiquette Statement**
The University recognizes the importance of maintaining teaching spaces that are respectful and inclusive for all involved. This also applies to all your communications through the internet and the computer in this course.

**Indigenous Land Statement:**
McGill University is on land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinabeg nations. We acknowledge and thank the diverse Indigenous people whose footsteps have marked this territory on which peoples of the world now gather.
COMMENT: The genuine recognition of indigenous land title, a fair and just settlement of First Nations land claims, and systemic racism towards indigenous people remain ongoing and pressing issues of the Canadian polit

**Sensitive content / Trigger warning**
Please be aware that some of the course content may be disturbing for some students. If you have trouble handling sex and death and the manifold images of Eros and Thanatos as they appear in Freud and in the other works to be discussed in class, you probably should not be taking this course. These themes been included in the course because of its thematic focus. Please contact the instructor if you have specific
concerns.

**Inclusive learning Environment:**
As the instructor of this course I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the Office for Students with Disabilities, 514-398-6009.

If you use text-matching software freely available on the internet:
Note that to support academic integrity, your assignments may be submitted to text-matching or other appropriate software (e.g., formula-, equation-, and graph-matching)."